JOHN ALVEY TURNER'S MUSICAL MONTHLY

KEYNOTES

"THE SUCCESS OF KEYNOTES IS THE KEYNOTE OF SUCCESS."

KEYNOTES HOUSE, 68, NEW OXFORD STREET, W.C. EDITED BY D. C. FAIRWEATHER Telephone: MUSEUM 4388.

We do not necessarily associate ourselves with the views expressed by contributors to KEYNOTES

Vol. III. No. 2. FEBRUARY, 1927. PRICE SIXPENCE.

CONTENTS.

		PAGE
Editorial		599
How to Play "Valse Penchant"	By Bernard Sheaff	600
The Charm of the Mandoline	By Pasquale Troise	601
Around the Theatres		602
The Guitar in Russia	By Philip J. Bone	603
Duophone Unbreakable Records		604
Gut Strings	By Edward Fairs	605
Mandolin Tone	By Marguerite I. Bone	606
Special Music		607-612
Da Capo (7)	By Havelock Mason	613
KEYNOTES Club Page		614
Report of John Alvey Turner's Grand Concert		615
Correspondence		616
Dance Notes		617
Professional Cards		618
Advertisements		619–622

From A to Z

All these we Stock.

BANJOS.

CASES for all Instruments.

Dulcimers.

Eolas.

Flutes, second hand.

GUITARS.

Horns, Signal or Hunting.

Insulators.

Jazz Sets and Effects.

KEYNOTES.

La Musiquette.

MANDOLINES and Mandolas.

Non Slip Pegs.

Ocarinas.

Piano Harps.

Quick Adjuster for Violin E String.

Reeds for all Wind Instruments.

STRINGS for all Instruments.

TUTORS for all Instruments.

UKULELES.

VELLUMS.

Whistles.

Xylophones.

Your Repairs— We can do them.

Zither Harps.

JOHN ALVEY TURNER

"KEYNOTES HOUSE,"

68, NEW OXFORD STREET :: W.C. 1

JOHN ALVEY TURNER'S MUSICAL MONTHLY

KEYNOTES

"THE SUCCESS OF KEYNOTES IS THE KEYNOTE OF SUCCESS."

KEYNOTES HOUSE, 68, NEW OXFORD STREET, W.C. EDITED BY D. C. FAIRWEATHER Telephone: MUSEUM 4388.

We do not necessarily associate ourselves with the views expressed by contributors to KEYNOTES

Vol. III. No. 2. FEBRUARY, 1927. PRICE SIXPENCE.

Editorial.

SATURDAY, 22nd January, was a night of extraordinary enthusiasm. It is well known what a wonderful audience is provided by lovers of Banjo, Mandoline and Guitar, but on this occasion the audience at the Wigmore Hall surpassed themselves. And no wonder !

The artistes who played at our concert have never been heard to better advantage. They gave of their best in a tireless and most generous measure, and the reception accorded to each one of them must have been indeed gratifying.

On page 615 will be found a full account of the proceedings.

Recent remarks on this page concerning the dearth of correspondence has roused several readers, and we publish in this issue letters from such far distant spots as Cuba and California. The experiences and views of our readers abroad cannot fail to be of interest to all of us at home, and we hope that many others will follow the admirable example set by these correspondents. KEYNOTES at all times offers its columns to those who wish to air their opinions or grievances, while in no way assuming responsibility for, or necessarily agreeing with the matter contained in the letters.

Other features of interest in this present issue are articles from the talented pens of Messrs. Bernard Sheaff, Philip J. Bone, Pasquale Troise, Havelock Mason, and two special articles: "Gut Strings," by Edward Fairs, and "Mandoline Tone," by Marguerite Bone.

How to Play Cammeyer's "Valse Penchant."

By Bernard Sheaff.

"VALSE PENCHANT" is a comparatively recent publication, but it has apparently made many friends.

It is not, of course, intended as a waltz for dancing, for the composition is somewhat in the French style, which necessitates its being played rather fast to obtain the correct effect. About MM. 80 equalling one bar (a dotted minim) is a good maximum speed, which it is not advisable to exceed.

The solo is written from start to finish without any double bars, but it will be found that there are what could be called three different movements. The 2nd movement commences with the last note—D sharp—in the 4th stave line, and it is in the key of G, the same as the preceding part. The 3rd movement begins in the 6th bar of the 8th stave line, on the 2nd top G.

This movement, although the key signature of one sharp is not changed, is in the key of B flat major. Up to this change of key there should be no varying of the pace or rhythm. But the 3rd movement is an opportunity for introducing a complete contrast to the vivacious character of the preceding two, the instruction "Slowly" under bar 7 (stave 8) meaning that the pace is immediately changed to about one half—about M.M. 112 to a crotchet. The run in bar 5 (stave 8) should be played exactly to time, of course, and on the top G minim in bar 6 a pause, as indicated, must be made, an appropriate length being about the time value of two bars (of the quick time).

With the *crotchet* G in the same bar 6 we commence the slow time, which is continued until bar 4 stave 9. The 3rd and 4th bars should *rallentando* and a pause, as indicated, made on the note C. Then, under the 5th bar, stave 8, there is another instruction *Tempo* 1. This means that, commencing from the first beat of that bar, a change back to the original quick pace is suddenly and unexpectedly made.

This *tempo* should then continue until the 3rd bar of stave 10, then a pronounced ritardo introduced in bar 4, culminating at the 10 P.B. chord in bar 6. Then after another pause we play "slowly" again up to the pause in bar 2, stave 11, after which a swift change back to the original *tempo* should once again be made. Note also the *rallentando*, and pause just before the commencement of a shortened version of the first movement used as a finish to the solo.

In the D.C. to the 2nd movement the 4th string D sharp is played, of course, on the 3rd beat of the last bar at the bottom of the page, instead of the rest as printed. This would have been clearer had the editor of the manuscript made 1st and 2nd time bars here.

The playing of the Valse as a whole should be brilliant and full of life, the contrasting very slow passages being treated very expressively.

It will be seen that the opening movement partly consists of a rolling treatment of three-note chords. The first thing to *avoid* when playing such *rolls* in waltz time is *any tendency* to make these groups of six notes sound like six-eight time, *i.e.*, ta, ta, ta,—ta, ta, ta. The group should be phrased in three pairs, thus: ta, ta,—ta, ta—ta, ta. There is not, of course, any pause between the beats.

The difference between the right and the wrong way is a very subtle one, and difficult to explain in writing. But the wrong way is always so obvious to the listener, for it is not waltz metre at all. The right hand alone must be looked to for the correction of this fault.

In the 2nd bar, A is played on the 2nd string. This note is stopped with the 4th finger, and it should be noticed that it is not necessary to raise the previously stopped 3—2—1 chord to do so. There are several other instances in this first movement where a rolling passage of quavers is followed by a note on the 2nd string and in every case it is more practical to hold down the chord that precedes while the 2nd string note is changed by a "spare" finger; and it also helps to make the phrasing more fluent.

The note A mentioned (2nd bar) and other similar 2nd string notes in the movement are much more effective if played with the thumb, instead of the 1st finger. The use of the thumb in this way on accented 1st and 2nd string notes adds greatly to the tonal effect of a solo, but it must be very judiciously employed.

At bar 7 the 1st and 2nd fingers placed on C and A should be held down until bar 5, stave 2. The melody notes on the 4th and 3rd strings should stand out from the softly played accompanying chords.

The notes on the bass string which open the 2nd movement (commencing last bar of the 4th stave) are best played with the thumb entirely, but E may be alternately played with the 1st finger, if preferred. When playing an up scale of this nature each finger should remain down until the next note in front is stopped. In this case, the 4th finger can remain stopping F sharp (which note will then remain sounding) whilst A, E and D following are played. This will enhance the harmonious effect.

D sharp in the 2nd bar (stave 5) should be stopped with the 1st finger, then the 3rd finger used for E following, which will allow the C and A accompanying chord to be easily stopped afterwards.

The right hand fingering of the triplet in bar 7 stave 7 should receive some attention. To get this in at the quick pace of the solo requires a little practice. The notes may all be struck, but I think it much more practical if the snap is used once. This would make the right hand fingering of this bar | ·· · snap + ·· |. The use of the thumb, of course, is for the 2nd string D sharp. The 1st finger, stopping E in this bar, should remain down until 5th string G is played in the next bar.

The chords in bars 3 and 4, stave 8, are cut off short at the 2nd beat by raising the left hand chord formation so that the *strings leave the frets*, but the *fingers do not leave the strings*.

The first bar of the 3rd movement (bar 7, stave 8) is at the 13 P.B. which should be held down for this and the succeeding bar, the 3rd and 2nd fingers being placed down in bar 8 without disturbing the 1st finger. In bar 1, stave 9, the F sharp and G are made on the 3rd string, the 2nd finger on the latter note sliding to G sharp in the next bar; and the 1st finger barre

(*Continued on page 601, column 2*).

In March "Keynotes" will appear Bernard Sheaff's special arrangement of Mendelssohn's "Spring Song."

The Charm of the Mandoline.

By Pasquale Troise.

THE Mandoline is not what you would term an Orchestral instrument, although it has many times been embodied in Orchestras with advantage. Also for special effects, on the Stage as in "The Decameron Nights" (Boccaccio) at Drury Lane Theatre, etc., I believe also that Italian Opera has been played with an entirely Mandoline Orchestra. In Naples we have Mandoline Orchestras at many cafés chantants, cinemas and varieties; but then Naples is the home of the Mandoline, and the Mandoline is peculiar for the accompaniment of Neapolitan Songs.

In Naples, the Mandoline is ubiquitous. Everywhere you see it, always it is to be heard. In the highest of places, in the humblest of homes. You go to the restaurant, there you will find the Mandoline Band or Orchestra. Outside the cafes assuredly you will find "Suonatori ambulante" (street musicians) . . . with the Mandoline, and of no mean abilities! At the hairdresser's (almost without exception), Figaro is busily occupied . . . with the Mandoline (probably playing one of Calace's latest compositions for the Mandoline, a . . . "Mandolinato," or trying over one of the "Premiati" successes of *Piedigrotta* (the "germinoglio" of the Neapolitan Song).

Naples by night! "Bizzarro" and characteristic! Can you imagine Naples by night without the Mandoline? And the Serenading parties! . . . Imagine to yourself a quiet *vico* (street); la Campanella del Carmine has long since chimed the stilly hour of midnight, la bella Rosina is (or should be) fast asleep, dreaming pleasant dreams, when lo! the stilly night air is thrilled by the sweet trill of a Mandoline accompanied by the sweet strumming of a Guitar, and the well known (and well beloved) voice of Alfonsino is heard singing "Bella che bella si," you notice the flicker of a lighted taper in Rosina's room, and from her window a fresh plucked carnation lightly falls at Alfonsino's feet (what happiness is his!) . . . then again quiet.

No irate Paterfamilias (did he not do the same twenty years or more ago?) no wrathful neighbours, not even the *guardia* (policeman) would think of disturbing this order of things, but will probably sigh and think of his own Maria, and how happy she would be if she had been Rosina and he the gallant Alfonsino!

Imagine, again one of those soft Neapolitan nights after a hot July day, the moon shedding its pale brilliance, making light and shadow fantastical. The angry red glow of the fiery Vesuvius, intermingling its rays of luminous fire with the silvery beams of the moon, dances merrily on the rippling waves of the beautiful Bay of Naples!

And the Children of the Volcano? The Neapolitans and the *furastieri* (Visitors and Tourists), pleasure loving, pleasure seeking, like dancing Gnomes, throng Posilipo, Marechiare, Santa Lucia, etc., the pleasure resorts of Naples, gay parties of merrymakers seeking relief and relaxation from the heat of day in a manner characteristic to the Neapolitians as the Boulevards are to the Parisians.

From the Bay, crowded with pleasure craft, many illuminated with dainty coloured electric lamps and bunting, the lights of the cafés and restaurants from the shore like a myriad of twinkling Stars twinkle and glitter on the waters, turning night-time into day. And across the waters, sweetly soft and thrilling, all pervading, you hear the trilling of the mandolines, the accompaniment of the Guitars and many a friendly "Duel" is sung in songs improvised on the instant, vying in friendly rivalry between one boating party and another, ending with glad voices singing in harmony the latest *Piedigrotta* success of the day.

. . . Such is Naples! And it is then that Goddess Parthenope, the traditional deity of Song, Love and Laughter, goddess patron of the Mandoline, goddess of the Parthenopean Peninsula of which Naples is Queen, reigns in her glory, and, with break of dawn, softly sinks to rest.

John Alvey Turner's Concert.

(*Continued from page* 615.)

Roland Weddell used his admirable tenor voice with splendid effect in "Melissa" and "Invictus."

A new accompanist in Henri Marie gave every possible assistance to the artistes, and was responsible in no small measure for the success of a wonderful evening.

The opening and closing items of the programme were rendered in great style, and Mr. Sheaff's co-operation made the trios an even bigger success in quartette form.

Lack of space is alone responsible for the fact that further details of the performances are not given.

L. A. U.

How to Play Cammeyer's "Valse Penchant."

(*Continued from page 600*).

placed on the two upper notes at the same time. The thumb can once again be used on the 2nd string, to play C sharp, in this bar.

The indication 12 P.B. is shewn in the score to apply without a break to bars 2 and 3 (stave 9) but I think it better to place the 4th finger on F in bar 3 and readjust the P.B. again as this note is being played. This helps to keep the melody notes singing, which is important. In bar 7, stave 9, the 2nd barre (on two strings) should slide back to the first fret in bar 8, and the 2nd finger at the same time be dropped on A.

In bar 3, stave 9, the 2 B. is fingered "2." The more general 1st finger may be used if preferred. The 3rd, however, is the best to stop F.

The 9 P. chord in bar 7 stave 10 is changed for the next bar by placing the 3rd finger as a barre on the 1st and 2nd strings C sharp and B flat, the 1st finger not moving from 3rd string E.

In bars 1 and 2, stave 11, the 8 P.B. is held down during both bars. In the remaining few bars of this movement a number of effective slides can be made, which are all indicated in the score.

Players should find the Vocalion Record of the "Valse Penchant" as a duet very interesting. The composer plays the solo part.

Do you know that comfortable Practice Rooms are available at "Keynotes House"?

Around the Theatres.

Ambassadors.

ESCAPE.

GALSWORTHY'S fine play is still playing to appreciative audiences, who turn with relief from a surfeit of musical comedy to something which actually demands concentration and thought.

The problem propounded in "Escape" is a novel and interesting one. "What would *you* do if an escaped convict came to you for shelter and assistance?"

Mr. Galsworthy has weighted the scales somewhat unevenly in favour of his convict, for Matt Denant is not only a gentleman, but a very unfairly convicted one.

Moreover, all the characters are aware of his case, for it was widely reported at the time. It is a very different thing to be asked by a charming fellow like Denant for assistance, from being accosted by some hulking criminal of unprepossing appearance and manners.

In the prologue Captain Denant, while strolling through Hyde Park at night, meets a lady of the town and talks to her for a few minutse. A plain clothes man appears and announces his intention of taking the girl into custody for soliciting. A scuffle ensues, and Denant knocks the man down. But in falling he strikes his head against an iron rail and is killed.

Sheer bad luck for Denant, of course, but enough to send him to Dartmoor for manslaughter.

On a foggy day he escapes over the moors, and the play resolves itself into a series of episodes showing how people of various classes would react to the situation of a convict asking for shelter.

Mr. Galsworthy seems biassed in favour of the "county," for all the people who come sportingly to the rescue are gentlefolk, while the people who hound Denant down to his final arrest are peasants and a cockney picnic-party. But Dartmoor peasants, who live near the prison, are the more likely to resent convicts roaming at large in their midst, so the play rings true enough there.

Denant first appears in a young lady's bedroom at an inn, and she lends him her husband's shaving-tackle and fishing outfit. Next he encounters a retired Indian Judge by the river, but the Judge recognises him and lets him go.

We then see the conflict between two sisters, one a narrow churchgoer and the other an open-hearted sportswomen. The narrow one tells a lie for the first time in her life and the convict once again eludes pursuit.

But he is finally driven to take refuge in the vestry of a church, and the parson prepares to lie to save him. Denant, however, elects to give himself up rather than let the vicar imperil his conscience.

A powerful and stimulating play, acted to perfection by Nicholas Hannen as Denant, and adequately by everyone else concerned.

"THE LOUNGER."

The Guitar in Russia.

(*Continued from page 603*).

ordinary guitar, for it was in vogue previous to the appearance in that country of the recognised European Guitarists. Its stringing certainly exerted an influence over more than one of these masters, for we find that after his Russian tour, Legnani writes for the Guitar of six or eight strings in several of his last compositions, notably Op. 201, "Introduction and Theme with Variations;" Op. 202, Overture to "William Tell," and Op. 203, "National Melodies Hongroise."

On these publications he describes it as the "New Guitar with eight strings" and he gives the Russian tuning, the seventh string being D and the eighth C. During his residence in Russia, Sor used his influence with the Guitar makers of St. Petersburg to improve the construction of the instrument, as he had already done with much success in Paris and London.

The last of the classic Russian school of guitarists was Sokolowski (1818-1883), who made extended concert tours in the company of the celebrated pianist Rubinstein, brother of the more celebrated Anton, and principally through Sokolowski's exertions a revival in guitar playing was manifested in Russia some twenty years since. It originated in Moscow with Sajaitski, a doctor of medicine, local public official, and talented and enthusiastic amateur guitarist, who formed a circle of players in this city, and through their frequent public performances obtained numerous adherents. Their enthusiasm spread to other large Russian centres, where Guitar bands were formed and the instrument enjoyed wide popularity.

In 1902, Dr. Sajaitski published in Moscow a most interesting historical volume of nearly three hundred pages on the Guitar, which appertained principally to the status of the instrument and its players in Russia. This volume was fully illustrated with portraits of Guitar societies and virtuosi, but its circulation was necessarily circumscribed, as it was published in the Russian language.

In 1856, a Russian nobleman, M. Makaroff, then resident in Brussels, offered two prizes for the best compositions written for the Guitar, the object being to stimulate writers and players of the instrument. Thirty-one competitors of various nationalities submitted compositions, to the adjudicators, who were of European repute—Leonard, violinist; Servais and Munk, violoncellists; Blaes, clarionetist; Kufferath, composer; and Bender, clarionetist and conductor of the State Military Band—all professors in the Brussels Conservatoire of Music. Under the presidency of M. Makaroff, they adjudicated upon the sixty-four compositions on December 10th, 1856, and the first prize of £40 was awarded to the guitar virtusoo, J. K. Mertz of Vienna, for his contributions "Fantasie Hongroise," "Fantasie Original" and "Le Gondolier." The second prize was awarded to Napolean Coste, a French virtuoso, for his four compositions, Op. 27, 28, 29 and 30. Sad to relate, Mertz did not hear of his success, for death intervened a short time previous to the publication of the result.

See page 604 for details of DUOPHONE UNBREAKABLE RECORDS.

The Guitar in Russia.

By PHILIP J. BONE, F.R.S.A.

THE Guitar is not usually associated with Russia, yet, notwithstanding, this vast country has produced several eminent masters of the instrument, whose renown has penetrated to western Europe.

The instrument was introduced during the commencement of the eighteenth century, and for several decades remained practically unknown to its peoples, for their native and national instrument was and is the balalaika, at that period a very primitive and rudely constructed instrument. Although played somewhat similarly to the guitar, the origin of the two instruments is in no way connected; they must not be associated, for the Balalaika is of a much earlier origin in Russia, and the two instruments have a distinct and separate history. In their size, shape and method of tuning, the guitar and the Balalaika have nothing in common, the only points of similarity being in the method of setting the strings in vibration by the right hand and of stopping the strings with the left hand.

The Balalaika of the central districts of Russia, in its primitive state—that is, previous to its improvements made by the renowned Russian, Andreef—was to be met with principally in the central and northern governments.

The natives fashioned their rude instruments from ordinary, common deal; the strings, from five to six in number, were of catgut, and they were tuned generally in diatonic order in the major scale, and when the player desired the minor mode he altered his tuning accordingly.

The Domra, another Russian instrument of a quite independent origin, was played in the districts of Viatka as early as the sixteenth century. This was a three-stringed instrument whose shape certainly bore more resemblance to that of the guitar, for it was partially rounded, somewhat similar to the upper half of the body of a guitar. Like the Balalaika, the peasants fashioned this instrument also from common deal, and it was strung with catgut.

The Guitar commenced to take root in the affections of the people after its introduction by continental virtuosi at the close of the eighteenth century, and from that time the instrument was adopted by Russian musicians and gradually modified according to their ideas and requirements. Thus, we find at the present time characteristics in the Russian-made guitar which are not to be met with in instruments constructed by other nationalities. The outline and dimensions—they are usually of large size—of the Russian Guitar are similar to others, but the swell or curvature of the back differs, in that it is much more full or rounded.

That is to say, when the instrument is viewed from the side, a full swell extends down the back from the juncture of the neck and the body to the tail pin at the bottom, the fullest point being in the centre of the back. This model mostly resembles the Viennese Guitars, and in fact the Guitars of Vienna were the first to find their way into Russia. There is a similarity too, in the method of shaping the end of the fingerboard near the soundhole, for in both it is carried slightly over the soundhole, but cut off at an angle towards the bass strings, a method adopted by the Parisian maker Lacote during his last years.

The true Russian Guitar has seven strings, which are tuned D, G, B, D, G, B, D, and a large proportion of their guitars are constructed with four or five additional bass strings which run parallel to the left of the fingerboard from an elongated bridge and tuned by a machine affixed to a side head.

This is connected to the ordinary head, and also strengthened by a second narrow neck which has no fingerboard. These extra bass strings cannot consequently be fingered, and are used as open strings only. The ordinary six string Guitar is not unknown, but it is not in universal favour among Russian Guitarists. Upon their instruments they frequently use an armguard or rest, which, passing over the table or soundhole from one side to the other, completely covers the bridge and acts as a support for the arm.

The first Russian Guitarist to obtain fame beyond his native land was Sychra, who about 1790 founded the present Russian school of Guitar playing. He used and advocated the Guitar of seven strings and prepared the way for other Guitar Virtuosi who migrated from various parts of the continent, and for a period the Guitar enjoyed a widespread popularity. Sychra trained several celebrated pupils, two of whom Wyssotski and Aksenoff, continued their master's traditions, and Wyssotski attained a celebrity the equal of his famous teacher's, while one of his guitar solos, "Prayer," enjoys universal esteem wherever the guitar is played.

During the beginning of the nineteenth century numerous celebrated Guitar Virtuosi from Italy and Austria toured Russia, and were enthusiastically welcomed, and they did much to popularise the instrument, although previous to their appearance the Guitar was not an absolute stranger to Russian musical circles.

Several of the most important of these foreign Guitarists hailed from Vienna, and consequently they introduced to the Russians the Viennese Guitars which at that time were held in high repute. One of the earliest musicians and guitarists to visit Moscow and St. Petersburg was Felix Giardini, an Italian who toured with a company of singers and instrumentalists during the end of the eighteenth century. Foremost among Guitar virtuosi was the Ialian, Legnani, who, after creating a sensation in Vienna by his wonderful performances, was invited to Moscow, St. Petersburg and other important cities. At about this time, 1821, Giuliani also toured the same districts, as did Ferranti in 1820 and Sor in 1823.

The origin of the seven string Russian guitar and its system of tuning is not generally known for certainty, but it may be regarded as a national adaptation of the

(*Continued on page 602, Column 2*).

Look out for Bernard Sheaff's arrangement of Mendelssohn's "Spring Song" in March "Keynotes."

"Duophone" Unbreakable Records

A few Selections from the Catalogue of these Wonderful Records

INSTRUMENTAL.

OLLY OAKLEY (Banjoist).

UB 2022 { Niggertown. / Banjoland.

BILLY WHITLOCK (Xylophone).

UB. 2024 { British Empire March. / Robertson Jig.

DANCE BANDS.

UB. 2033 { Then I'll be Happy. / That Night in Araby.

UB. 2034 { When the Red, Red Robin. / When it was June.

UB. 2036 { The Whole Town's Talking. / Poor Papa.

UB. 2038 { After I've said I'm Sorry. / Let's Talk about my Sweetie.

UB. 2039 { Just a Cottage Small. / Me, too.

UB. 2042 { Am I wasting my time. / Waters of the Perkiomen.

UB. 2043 { Chinese Moon. / No, Sir, that's not my girl.

UB. 2044 { Sweetheart. / I'm lonely without You.

UB. 2046 { Looking for a Boy. / That certain Feeling.

UB. 2047 { Who? / Sunny (from "Sunny").

These splendid Dance Numbers recorded by John Birmingham and his Band, Geoffrey Goodhart and his Band, Jack Howard's Band, Jack Payne's Band, and the Duophone Dance Band.

THE CHILDREN'S CORNER.

FAIRY STORIES.

UB. 2048 { Marmaduke the Goldfish—Part I. / Marmaduke the Goldfish—Part II.

FAIRY STORIES.

UB. 2049

Marmaduke the Goldfish —Parts III & IV.

Send to "KEYNOTES" HOUSE for Complete List. You will be amazed by the pure tone, excellent quality of reproduction and the Endurance of these Records.

Price: 10-inch Double-Sided, **1/6** each.

"Duophone" Unbreakable Records

Gut Strings.

By Edward Fairs.

IT has been my experience to notice the large number of players who use wire strings for the purpose of stringing their instruments.

This is due, I think, to the fact that the majority of banjos sold in shops are strung with wire strings, conveying, therefore, a wrong impression to the buyer, and unless this is remedied by going to an experienced player, the impression remains.

In writing on this subject, I would like to mention one or two experiences of my own, which have led me to play on nothing else but gut strings. Before, commencing however, I would point out emphatically that my remarks in favour of playing on this type of string concern the 'open back' banjo only.

Some few months ago, a gentleman came to me for lessons. As is my habit with all new pupils, I asked him to play for the purpose of judging his ability, and I was considerably surprised at the efficiency of his execution. (When he had finished, and I had expressed my satisfaction, he informed me, that although he could move his fingers as quickly as the average player, his speed always appeared to himself to be hampered.

I asked him then to play on my instrument, and he saw the difference immediately. My banjo was strung with gut strings. His method of stringing was this. First, steel; 2nd, gut; 3rd, gut; 4th, wire; and 5th, gut.

I asked him, therefore, why he used a steel 1st and a gut 5th, and he surprised me by saying that he did not know.

The fallacy of this method of stringing is clear, I think, to everyone, but should there be any reader who is a beginner, and therefore not thoroughly familiar with the different tones produced by strings, I would point out that the note produced by the octave string takes the place of one played on the 1st string. The tone quality cannot be equal, therefore, with strings of different material.

The 5th string is included in the strings of the banjo for the purpose of taking the place of the 1st string, aiding quickness in fingering both of the right and left hand.

By stopping the 1st string at the 5th fret, the note *should* be the same as that produced by the 5th string, and equal balance in tone is the desired aim of every player of a musical instrument.

In the case referred to for stringing the banjo, the two notes would sound alike, possibly, to the unpractised ear. To those listening for equality in the notes, the sound to the ear could be likened to the appearance of *two boxes of equal size, but of different colour*, to the eye.

For an illustration of this, try playing the scale of C very slowly, listening the whole time for the evenenss in tone of each note.

Now, if your 5th string is gut, and 1st steel, the note G (played on the octave string) will possess a different tone to the seven other notes in the scale. The fact that this should not be so is, of course, understood, and the only method of equalising the tone is to have both strings of the same material.

By using gut strings throughout (with the exception of the silk bass) the tone of the strings is uniform, providing care is exercised in left hand fingering.

Time and space will not allow this subject to be dealt with fully, but there is one other point which I should like to mention, and I think that it is important. The strings which are used and the music which is played can be said almost to be interdependent. Unfortunately, the music composed and written for the two types of banjo cannot be played successfully on both instruments.

As an example, it would be impossible to play Cammeyer's "A Winter's Tale," or "Dance Bizarre," on gut strings. The singing power, or resonance, of the strings is not sufficient to allow the rendition to be successful.

Of the two instruments, I think that versatility must be voted to the Zither Banjo. My personal opinion, however, is that the music written should be kept strictly to the instrument for which it was composed originally. In saying this, I must be careful because I am certain someone will come along to me and say, "Why not practise what you preach?" My defence is this, that the "Banjo Public" understands and appreciates more than the general public. To a general audience I never play anything but the music written for the instrument which I play.

Steel stringing for the "open back" Banjo is as unsuccessful as gut stringing for the Zither Banjo, and neither one nor the other method can be claimed to produce satisfactory results.

To confine my remarks more particularly to the Standard Banjo, I should say that steel strings produce a "tinny" sound, and one which is far removed from the snappy tone which is desired.

A great many people lose sight of this difference between the two instruments. Even some manufacturers strive to obtain the same results from the "open back" as are obtained from the Zither Banjo, by using certain attachments.

You will understand of course, that I am not criticising the methods used for manufacturing these instruments. Nevertheless, I think it wrong to endeavour to alter the tone intended originally to be produced by the "*open back*" *Banjo.*

NEW BANJO RECORDS.

The following Records are now in Stock at "Keynotes House."

Niggertown / Banjoland — **Played by Olly Oakley.**

March of the Hebrides / March Vivacite — **Played by Jan Wien.**

Gypsy Revels / The Kilties — **Played by Jan Wien.**

Call and hear these Splendid Records.

Do you know that comfortable Practice Rooms are available at "Keynotes House"?

Mandolin Tone.

By MARGUERITE I. BONE.

MANY factors go to the making of a good instrumentalist, but without doubt the most important and essential requisite is good tone. All the most brilliant finger technique is absolutely useless, so far as an audience's enjoyment is concerned, if the tone be of such poor quality that no stretch of the imagination can call it musical. No amount of acrobatic contortions or gymnastics of the left or right hands will compensate for a weak, thin or scratchy tone.

A simple air played with true artistic feeling and a good round, full and satisfying tone, even when soft, and with no accompaniment of flapping from the plectrum. will give far greater pleasure to the listener. Much of the flapping and similar unnecessary and by no means musical noises sometimes heard in mandolin playing is caused by the use of a plectrum that is too soft and flexible.

The plectrum should be of such a stiffness that when held between the thumb and first finger and pulled sharply backward and forward, it scarcely bends. It should be of pear shape, and the narrow end should be kept to a fairly fine point, and not be allowed to get so worn with playing that it is difficult to tell the broad end from the narrow.

The belief that dashing about with the left hand from one end of the fingerboard to the other constitutes all that is necessary for good playing is a mistake commonly made not only by the novice but also by those accepted as leading mandolinists. If these players have the real love for their instruments at heart, they should realize how much depends upon them for upholding the mandolin in the musical world and should take particular care not to sacrifice tone for brilliancy of left-hand technique or effect.

The great need for extreme care in tone production applies to every musical instrument player; but perhaps more than all to the mandolinist. The great beauty of the mandolin lies in its delicate, fairylike and yet clear ringing tone, and it is worse than useless to try to force from our instruments the forte of the mighty organ or stirring blast of the cornet; each instrument has its own particular charms and capabilities. If this striving after the impossible be attempted, and it is quite a common failing among mandolinists, the whole natural beauty of the instrument's tone is lost and nothing but a rasping, jangling noise results, while the opinion of the public is that there is no music in the mandolin, and it is not worth serious consideration as a musical instrument. Yet surely this opinion is not to be wondered at while so many so-called mandolinists produce more noise than musical tone when playing.

This, by no means, advocates that the player should be content to merely brush lightly over the strings, holding the plectrum, as I have seen some players, as though it were a pin and they were trying to prick each string separately, which is going from one extreme to the other. The really good player will *coax* the true tone from his instrument, the tone that can only be gained by stirring the very depths of the instrument, winning from it, it would seem, its very soul. This, the true tone of the instrument, has a certain body, a roundness, fullness and vibrating quality that is always present although the power may vary from loud, ringing accents to the merest breath. All this the real artist accomplishes with the greatest apparent ease, needing none of the digital, facial or bodily contortions which accompany so often the efforts of the beginner.

A frequent cause of an instrument lacking sufficient body of tone is old or worn strings. A good instrument strung with old, or as is even sometimes the case, rusty strings, with perhaps the covering of the bass strings worn right through, cannot be expected to give of its best. It is surprising how prevalent is the idea among mandolinists that the strings never need renewing unless they break. This, of course, is quite a mistaken idea as, all strings, particularly the covered ones, after a time become worn out and absolutely lifeless and give no tone, although they may, and in the case of the bass strings most probably will, continue to stand on the instrument without breaking.

If the instrument, too, has been exposed for some time to damp or cold air it will become lifeless and heavy to play upon and until it has been played for some considerable time in a warm atmosphere it will be almost impossible to obtain from it any satisfactory results. It is advisable for players to keep their instruments in a warm, dry and equable temperature at all times. In the case of a mandolin great benefit will be derived if the instrument is first wrapped in a flannel coat before being placed in its ordinary leather case. It is, I presume, almost unnecessary to state that when not in use all mandolins should be kept in a substantial case. A good player will get from an instrument the best that instrument is capable of; but no player can do himself or the mandolin, justice on a poor instruemnt or one that is badly cared for. Before condemning the mandolin for lack of tone, however, be quite sure that it is the fault of the instrument and not the player. Both the mandolin and guitar have lost much of their prestige in the musical world through ignorant and careless performers.

SPECIAL NOTE.

Our attention has been drawn to the fact that in last month's Editorial, KEYNOTES was described as the " only representative organ of the Banjo, Mandoline and Guitar in this country."

This was, of course, a slip of the pen, and should have read " leading representative organ."

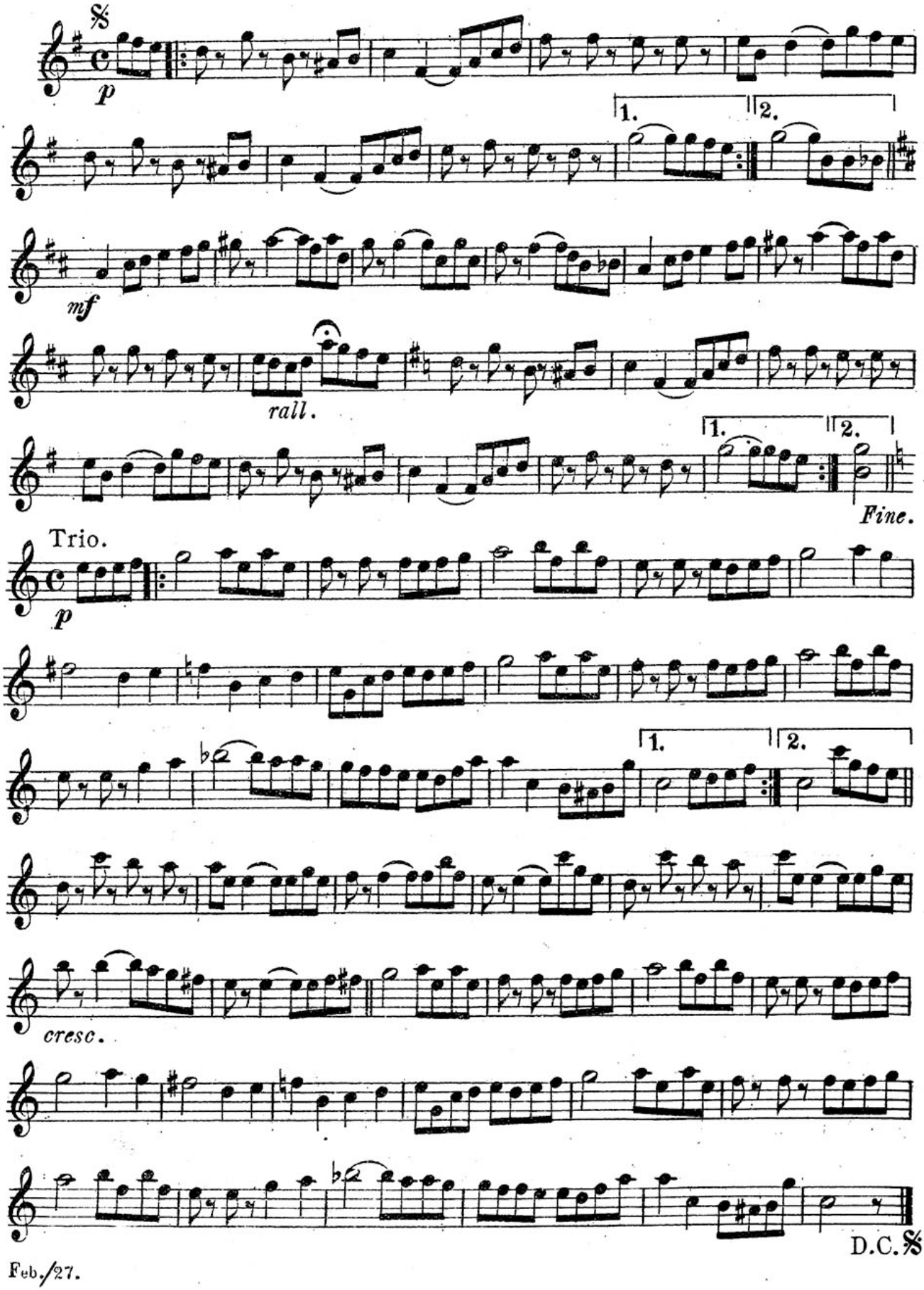
We offer our regrets to anyone who may have been offended or mislead by the announcement.

The Aston Banjo Club will hold their next Banjo Concert at the Kensington Town Hall on Saturday, April 9th, 1927.

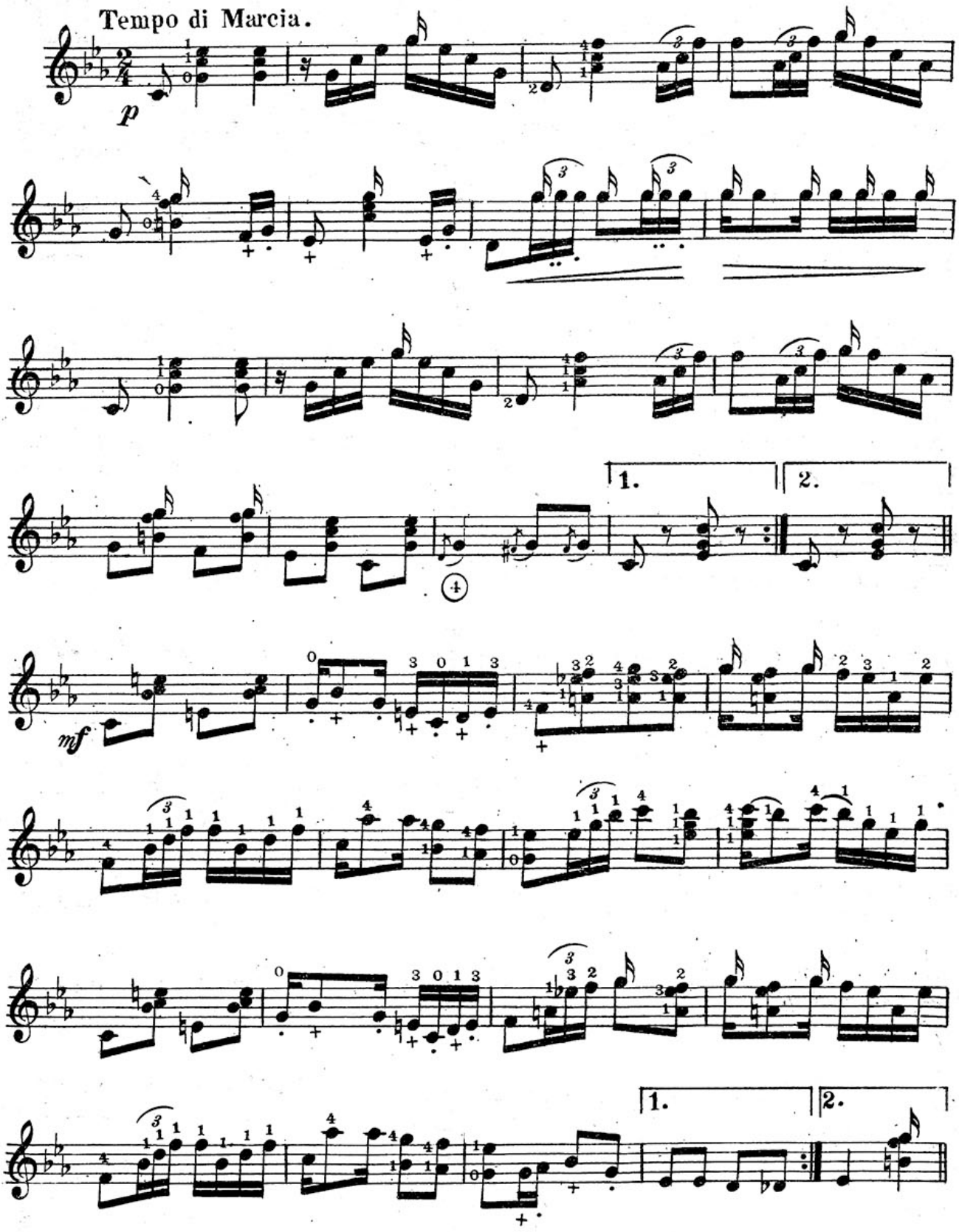
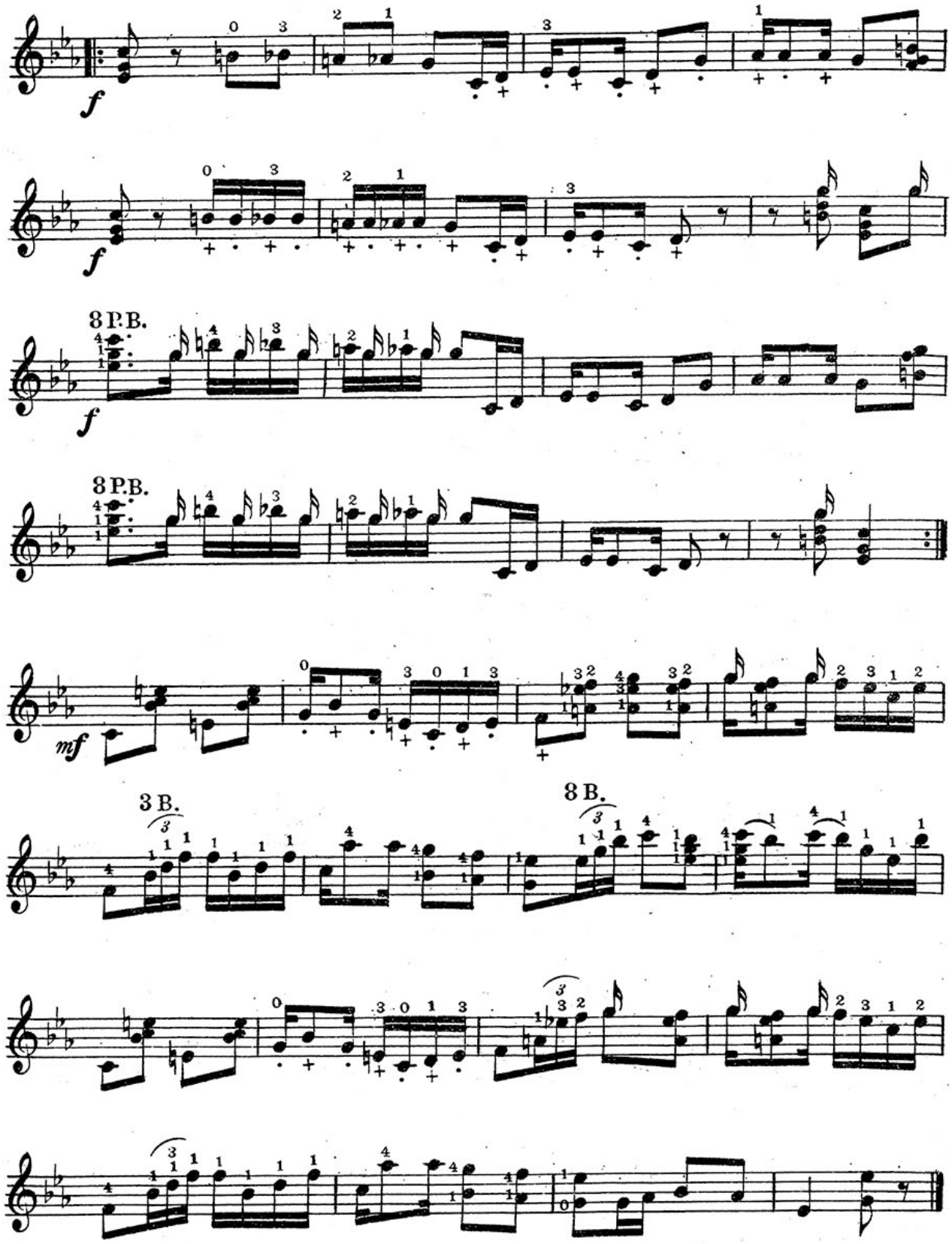
Full particulars will appear in next month's KEYNOTES.

In March " Keynotes " will appear a special arrangement of Mendelssohn's " Spring Song," arrd. by Bernard Sheaff.

Sweet Memories.

MANDOLINE SOLO. GAVOTTE.

Feb./27.

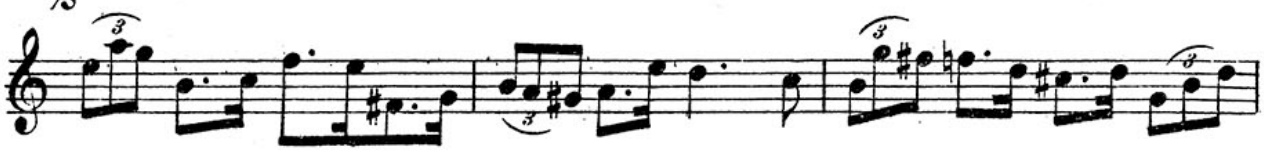
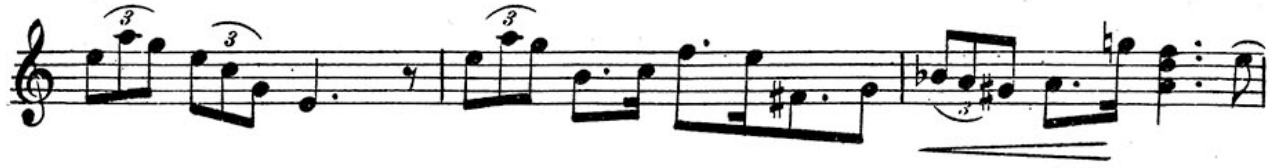
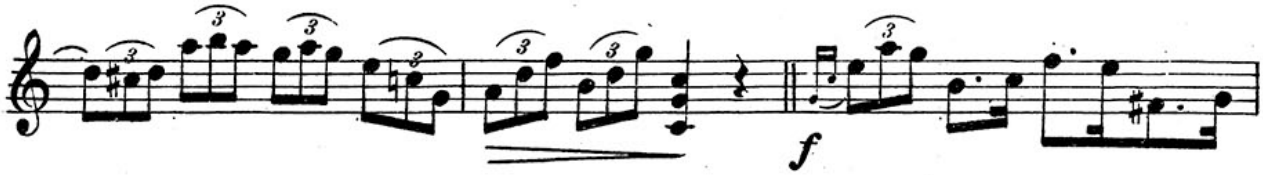
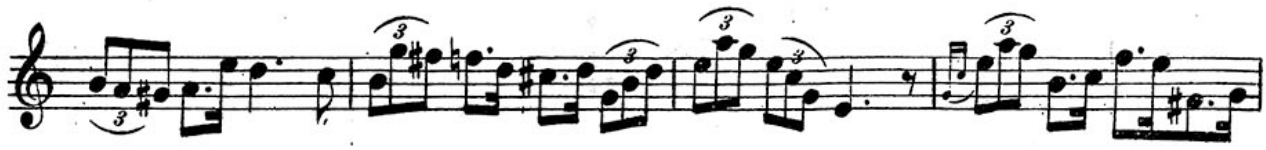
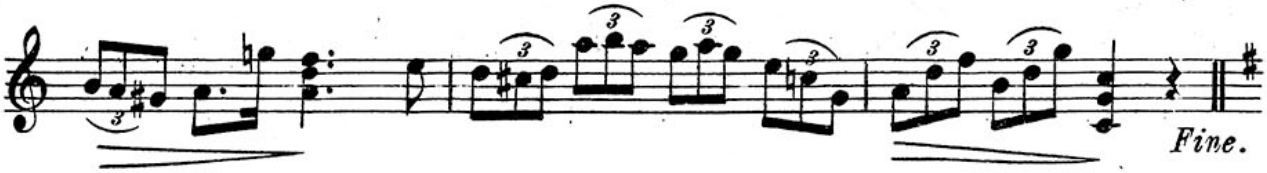
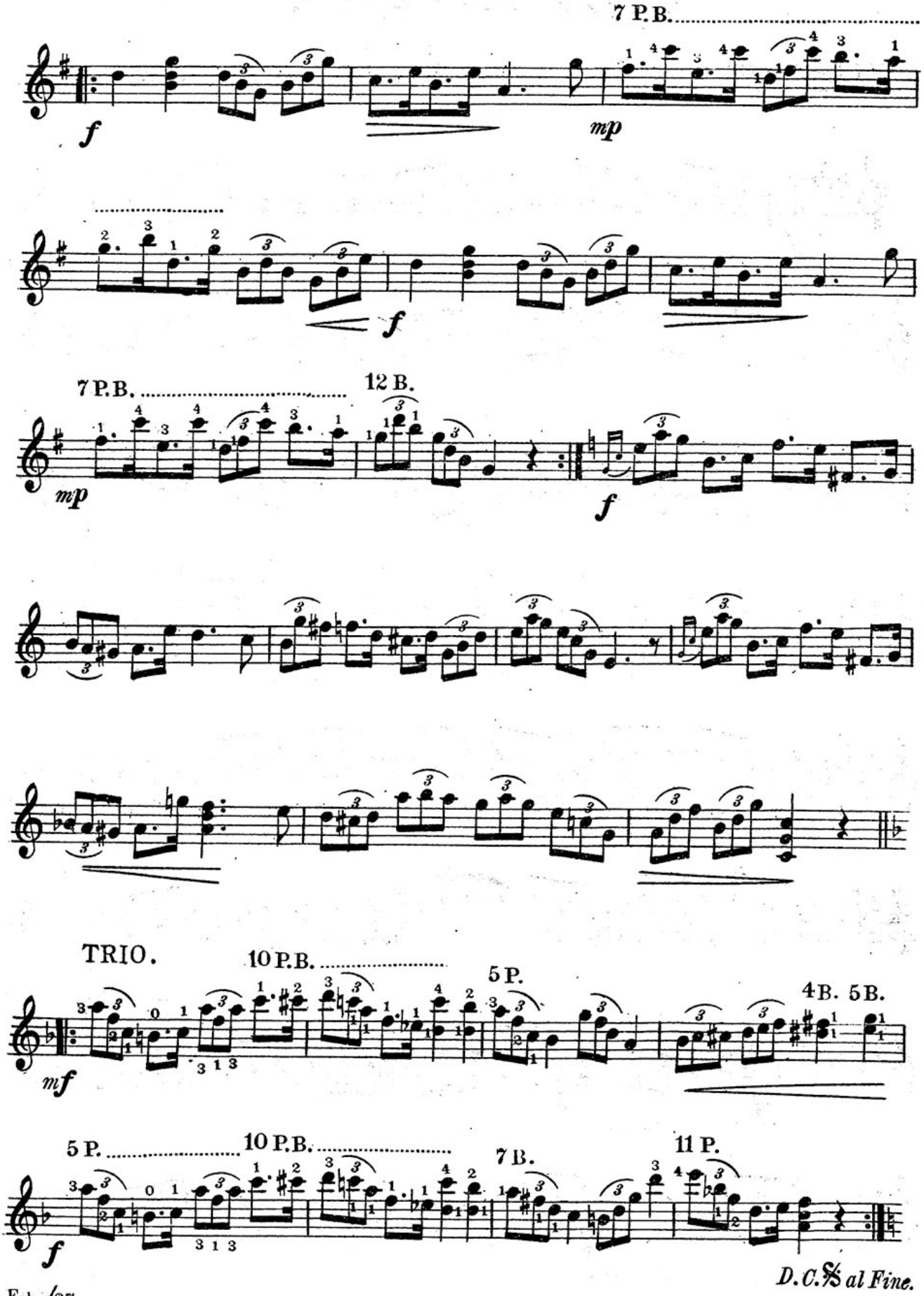
A Rag Time Episode.

BANJO SOLO. PAUL ENO.

f
8 P.B.
f
8 P.B.
mf
3 B.
8 B.

Alabama Barn Dance.

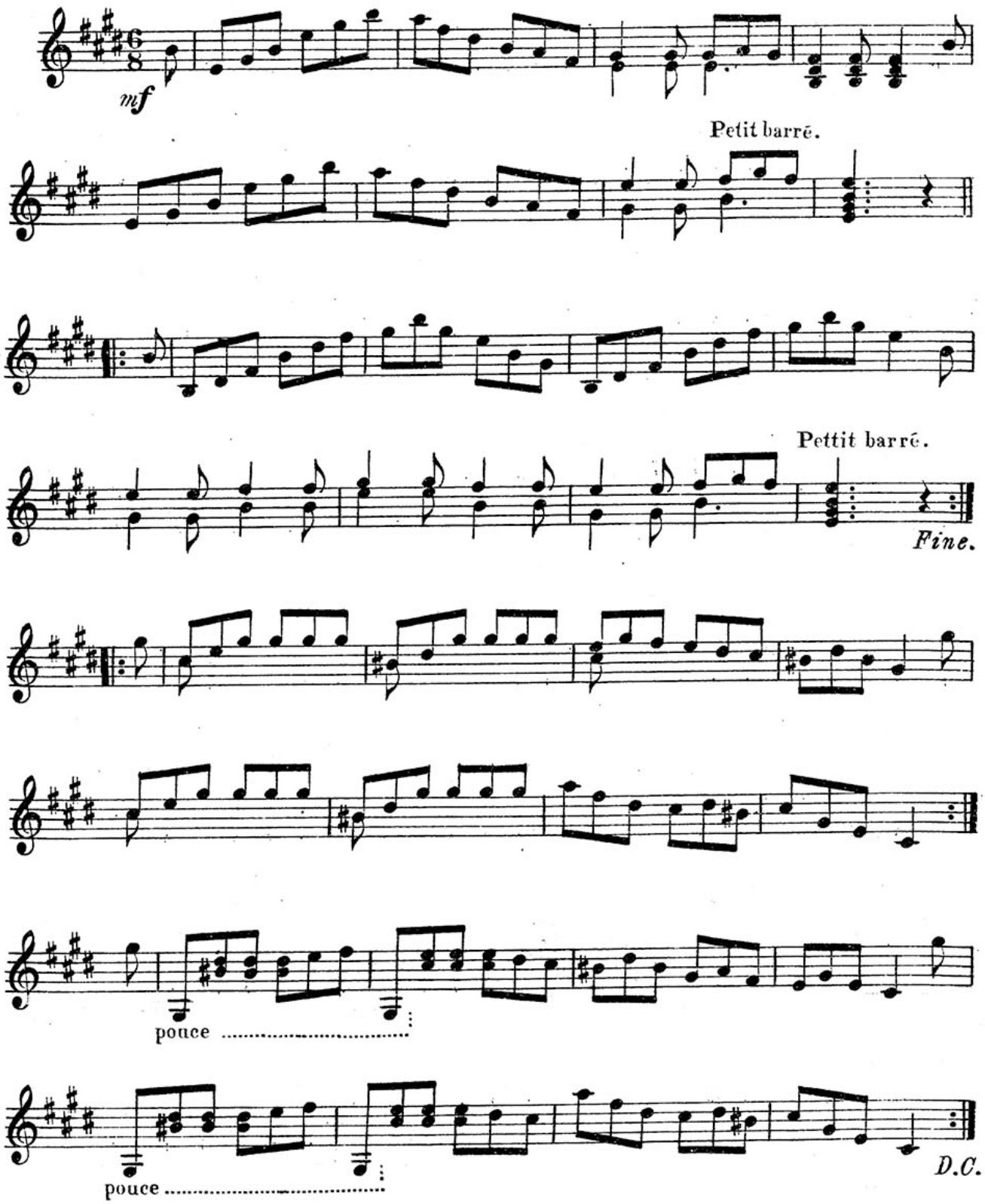
BANJO SOLO. JOE MORLEY.

Intro.
Tempo di Schottische.

𝄋 DANCE.

7 P.B.
f
mp
f
7 P.B.
12 B.
mp
f
TRIO.
10 P.B.
5 P.
4 B. 5 B.
mf
5 P.
10 P.B.
7 B.
11 P.
f
D.C.𝄋 al Fine.

Feb./27.

Poco Allegretto.

GUITAR SOLO. F. CARULLI.

Da Capo (7).

By Havelock Mason.

YOU could never mistake one of old Nobby's Banjos, both models and tone were characteristic of their producer. No one seemed to know where he made them or under what conditions; a hint that you could do with one or two would in all probability find him arriving early the following morning with sack under his arm, panting as though he had run for miles, and a promise that the remainder of the half-dozen would be finished to-morrow. That you had not ordered six was a detail. How many hundreds he must have made will never be known.

* * * * *

His Japanese Fiddles were almost all of either the cigar box or cocoa-nut model. Of course, he had methods unknown to the amateur carpenter, otherwise how was the box cleared of paper, rejoined, smoothed and varnished, pierced with sound-holes and handle, and the latter correctly fretted and fitted in the few hours of his absence? Have you ever tried to smooth and polish a cocoa nut shell? If so, you will wonder with me how "Nobby" plied his craft. I had not known him for more than a week or so before I had acquired by purchase a very special Jap Fiddle which had been made to the order of the famous G. H. Chirgwin, or so I was informed by our friend. I learnt wisdom later.

* * * * *

This recalls another anecdote in which "Daddy" was concerned. A caller on Mr. Turner one day found him away at the moment, and seemed to take an interest in some Jap Fiddles in the window. Scenting a sale, "Daddy" pressed their merits and in passing explained how that he had sold the duplicate of one to the great Chirgwin, who was very satisfied with its tone and finish. There was no sale, but a few days later the caller returned. This time it was "Daddy" who was out, and Mr. Turner was asked "Where is that wicked old romancer? It was G. H. Chirgwin himself, *who asked the question.*

* * * * *

The third figure of the trio is only known to a very few, but he is probably one of the cleverest all-round workmen in the room. Mills was his name and he, like the other two, was a "character." Whether he ever turned out a complete Banjo, I cannot say, it is doubtful. Just as one could not tell in which direction he excelled, of all the details which the finished instrument demanded. One day he would arrive with several gross of brackets accurately made and beautifully finished. Next week, the unwrapping of a disreputable parcel would reveal one or more Banjo arms, perfectly moulded and polished, and artistically inlaid. Or it might be a hoop or two, some hundreds of bridges, ivory pegs, whatever it happened to be, you were glad to pay him for them, you never knew when you would see him again, nor what he would bring when he did call.

* * * * *

Looking around, we recognise many others who helped to make Banjo history. That bluff and hearty little man over there with a knot of friends around him, is W. Temlett, enjoying his surroundings to the full. Hard by, there is some joke going on in which a man with a heavy moustache so accentuating a thin face is concerned. That is "Dickey" Spencer, a broad-minded teetotaler, himself anxious to extend hospitality, but hopelessly overcome by one of his attacks of stuttering. He used to enjoy the joke himself, it never seemed to worry him. John E. Dallas was another with a strong sense of humour, but not so demonstrative as the other two, rivals all in business, but met together here in harmony and hospitality.

* * * * *

Apparently there is a lively discussion going on hard by, and as it most likely revolves round some point of Banjo interest, and we know some of the speakers, let us hear what it is about? "I contend that cutting a hole in the vellum cannot improve the tone. Your argument that Violins, Guitars and Mandolines all have soundholes doesn't apply, these all have closed-in backs, and they all have sound-boards of wood. You never saw a drum with a hole to let the sound out, did you?"

"That's different, drums are closed at both ends, so as to get a mellow tone." "And don't forget that vellum is a piece of an animals skin, and having no pores, like wood, isn't intended to let sound through any more than water." "Good old 'Gunga Din' with his goat-skin water-bag" chimes in another. "Then you don't think the open back of the Banjo takes away from the tone?" "No, the strings and bridge and fingerboard are in front." Then what about the closed-in "Dobson" 'jo that Bertie is tuning up now? "Ah, if they try a metal pulldown for the vellum, instead of the wood, there may be something to talk about." And thus the prophet foresaw the Zither Banjo.

* * * * *

Whilst another little knot of ardent amateurs are exchanging experiences regarding bridges, non-tipping devices, whether extra feet improve the tone, soft wood or hard and so on to those of ivory and "muting" effects, others have strings for the leading motif, gut versus silk, acrebelle, Japanese grass, or wire. Technical details, such as the shortened distance between the second fret for the first string, lent variety to the question of raised frets against flat, and in all directions there was evidence of that enthusiasm which spells progress.

* * * * *

These discussions set us wondering whether what are defined as the "classical" instruments, the violins, mandoline and guitar, were finally evolved after years of experiment? To the casual observer, the Violins of Stradivarius, Guarnerius or Amati, are no different from the untold thousands of other violins of modern makers. Someone must have arrived at the stage of finality, which has been accepted for hundreds of years, but how was it arrived at? That Stradivarius made a mandoline we know, and the same model remains to this day. The Guitars of Italy and Spain are distinctive in design, but the respective models are produced to this day.

* * * * *

Which raises another problem. The Guitarra of the Portuguese is quite distinct from the Bandurria of Spain; the Balalaika and Domra of Russia bear no resemblance to any other of the musical instruments we have referred to. Their characteristic shapes and details of construction, stringing, tunings, as handed down to usage accepted as more or less traditional, yet they probably gave as much food for thought as in the case of the Banjo at the time under review.

Do you know that comfortable Practice Rooms are available at "Keynotes House"?

REPORT OF THE JANUARY MEETING OF THE LONDON BANJO, MANDOLINE AND GUITAR CLUB.

THE first meeting of 1927 was held as usual at the Central London Y.M.C.A. on January 10th, when seventy-three members and friends attended. The meeting commenced at 8 p.m., when the Chairman proposed the following resolution:

"Having in mind that this Club is an entirely independent concern of a social nature, and, having in view the knowledge that it has been looked upon in some quarters as a commercial proposition, on account of its name, the Chairman moved that the name of the Club be changed to '*The London Banjo, Mandoline and Guitar Club,*' from 1st January, 1927."

This was carried with enthusiasm: The Club will therefore be known as "The London Banjo, Mandoline and Guitar Club" from 1st January, 1927.

The following items were played during the compulsory period.

Mr. W. Raven	"Jovial Huntsman." ..	*Morley.*
Mr. P. Lavender	"Magnolia Waltz." ..	*Morley.*
Mr. S. Hollings	"Banshee." ..	*Grimshaw.*
,, B. Sheaff..	"Keynotes Rag." ..	*Morley.*
,, H. Wheeler	"Jogging Along." ..	*Morley.*
,, E. Davies	"Niggertown." ..	*Morley.*
,, C. Day ..	"Monkey Laugh." ..	*Morley.*
,, M. Dolby..	"Handy Jack." ..	*Cammeyer.*
,, Llewelyn-Davies	"Honey's Holiday." ..	*Cammeyer.*
,, A. Cornell	"Niggertown." ..	*Morley.*

The feature of the evening was the beautiful playing of duets by the President (Mr. A. D. Cammeyer) and a Vice-President (Mr. B. Sheaff) who were heard to particular advantage in "The Jolly Mariner" and "In Honeyland" (Waltz). Another feature in the voluntary period was the playing of the Carols by the Members, led by Mr. B. Sheaff.

At the urgent request of the Y.M.C.A. the Chairman announced that the Club would give another concert for them, at the Central Y.M.C.A. Headquarters, at 8 p.m. on January 29th.

Only a limited number of Members of the Club may attend, in view of the very large number of Y.M.C.A. Members wishing to be present.

The next meeting of the Club takes place on February 14th, in the Drawing Room of the Central London Y.M.C.A., Tottenham Court Road, W., at 8 p.m., when the Committee will be pleased to welcome anyone interested in the Banjo, Mandoline or Guitar.

Keynotes Club Reports.

MANCHESTER.

REPORT OF THE DECEMBER MEETING OF MANCHESTER KEYNOTES BANJO, MANDOLINE AND GUITAR CLUB.

OWING to this meeting being held the week after Christmas holidays, several members were absent, and those who failed to advise of their intended absence can expect to hear from the Secretary on a "fine" subject.

Our band now includes, 4 Mandolines, 1 Guitar, 1 Tenor Banjo, and 15 Banjos, and each meeting sees further members added to our club, and the question of joining the band is left to the members themselves.

Solos played were:

Guitar ..	"Slow March." Mr. Russell. ..	*Cramer.*
Guitar ..	"Fuschia." Mr Russell. ..	*Madame Pratten.*
Zither Banjo	"Tired Tim." Mr. E. Whitehead. ..	*Grimshaw.*
Zither Banjo	"Darktown Dandies." Mr. A. E. Green. ..	*Morley.*
,,	"Bolero." Mr. G. R. Spindler.	*Gammeyer.*
,,	"Andante and Waltz."	*Cammeyer.*

Zither Banjo duets included, "Chinese Patrol," "Reverie in F," "Leader March," "Schaeffers Jig," etc.

Mandoline, Banjo and Guitar Trios, "In Bella Sera," "Rialto Polka March," "Comical Coons," etc.

Our next meeting will be held on Thursday, 27th January, and commence at 7-30 p.m.

G. R. SPINDLER,
President.

LIVERPOOL.

THE Liverpool KEYNOTES Club held another very interesting meeting on January 6th, when a most enjoyable evening was spent by all. As on former occasions, there was a good attendance and a large number of solos, duets, concerted items were played. During the interval the President—Mr. A. E. Lewis—was presented with a most handsome Jacobean Oak Cabinet, as a mark of appreciation by the members. Messrs. Tunstall and Bretherton spoke on behalf of the Club, and Mr. Lewis suitably responded. Several members were called upon to play, their selections being as follows:—

Mr. Askey	"Lonesome and Sorry."
,, Bretherton	"Dinky's Patrol."
,, Bradley	"Band Parade."
,, Collins	"Koonville Par ade."
,, Johnson	"Happy Days in Dixie."
,, Lewis	"Blaze Away."
,, Richards	"The Kilties."
,, Springer	"Sunny Havannah."
,, Tunstall	"Smile all the While."
,, Williams	"Tune Tonic."
,, Richards and Lewis ..	"Take your Pick."

INTERVAL.

Mr. Askey	"Araby."
,, Bretherton ..	"Alabama Serenade."
,, Bradley	"Park Crescent."
,, Collins	"Gold Diggers."
,, Johnson	"Rugby Parade."
,, Lewis	"Operatic Medley."
,, Richards	"La Marguerite."
,, Springer	"International Hornpipe."
,, Tunstall	"Tattoo."
,, Williams	"Kilties."
,, Lewis and Williams ..	"Crazy Joe."

See page 604 for details of DUOPHONE UNBREAKABLE RECORDS.

JOHN ALVEY TURNER'S
Third Grand Evening Concert at the Wigmore Hall.

JANUARY 22nd, 1927, will long remain in the minds of those fortunate enough to attend the Wigmore Hall on that date, when a feast of Banjo and Mandoline, such as is seldom heard at any one concert, was given by Messrs. John Alvey Turner.

At 7.30 p.m. the hall was packed, every seat being occupied, and many who had not taken the precaution to book in advance were turned away, to their disappointment.

Many well-known faces were seen among the enthusiastic audience, and although it was specially asked that no encores should be given in the first half of the programme, it was evident from the beginning that the audience, had made up their minds, that encores were essential.

It is the only way an audience has of showing its appreciation, and it is regrettable that owing to the very long programme, it should be necessary to ask that they should refrain from showing their appreciation in the proper manner.

On opening the programme the first thing to catch one's eye was the pink slip announcing that owing to unforseen circumstances Mr. Jan Wien would not appear; but one had only to read the items in the programme to feel that a most satisfying concert was in store, and although Jan Wien's absence was to be regretted the host of other good items make one feel that the evening will be remembered as marking another milestone in the history of the Banjo and Mandoline.

The following is the full programme for the evening, including encores:—

PROGRAMME.

Part I.

Trio		"Niggertown" ..	*Morley.*
		"Chinese Patrol."	*Cammeyer.*
	E. Fairs, C. Day, F. Musselbrook.		
Banjo Solo ..	*a*	"Mazeppa"	*Morley.*
	b	"Sprig of Shillelah" ..	*Morley.*
	Joe Morley.		
Vibrante Zither	Two Country Dances.		*Cammeyer.*
Banjo Duets	"Dance Bizarre"		*Cammeyer.*
	"In Honeyland"		*Cammeyer.*
Alfred D. Cammeyer and Bernard Sheaff.			
Banjo Solo ..		"Palladium Rag." ..	*Morley.*
	Edward Fairs.		
Vibrante Zither	Two Cornish Dances		*Cammeyer.*
Banjo Solo ..	*a*	"Floral Dance." ..	,,
	b	"The Romp" ..	,,
	Bernard Sheaff.		
Song ..		"Melissa." ..	*Trelawny.*
	Roland Weddell.		
Mandoline Solos	*a*	"Danza Dei Nani" ..	R. *Calace.*
	b	"Caprice Viennoise"	*F. Kreisler.*
	c	"Vivacity Patrol." ..	
	Mario de Pietro.		
Tremolo Banjo Solo	"Come back to Erin." ..		*Claribel.*
	J. G. Harris.		
Banjo & Zither	*a*	"Mountaineers' March."	*Morley.*
Banjo Duets..	*b*	"Keynotes Rag." ..	*Morley.*
C. Day and F. Musselbrook.			

Part II.

Mandoline Solo	*a*	"Poet and Peasant." ..	*Suppe.*
Tenor Banjo Solo	*b*	"Pickins."	*R. Reser.*
	Mario de Pietro.		
Vibrante Zither	*a*	"Sweet Idleness"	*Cammeyer.*
Banjo Duets	*b*	"March en Passant."	*Cammeyer.*
	c	"Valse d' Allure." ..	,,
Alfred D. Cammeyer and Bernard Sheaff.			
Banjo Solos ..	*a*	"The Sports Parade."	*Morley.*
	b	"Mauna Loa." ..	,,
	c	"Banjo Revel." ..	,,
	d	"American Jig." ..	,,
	Joe Morley.		
Tremolo Banjo Solo	"Love's Old Sweet Song."		*Molloy.*
	"Romance in C Minor."		
	"Star of my Soul." ..		
	J. G. Harris.		
Banjo Duet ..	"Japanese Patrol ..		*Morley.*
	"Thumbs Up." ..		*Morley.*
E. Fairs and C. Day.			
Zither Banjo Solo	"Valse des Fleurs." ..		*Cammeyer.*
	"Fernbank Quickstep."		
	F. Musselbrook.		
Song	"I Did not Know." ..		*Trotere.*
	"Invictus."		
	Roland Weddell.		
Trio	"Handy Jack." ..		.. *Cammeyer.*
	"To the Front." ..		,,
E. Fairs, C. Day and F. Musselbrook.			

Although it is perhaps superfluous to dilate on the brilliant technique and execution of such artistes as Mario de Pietro, Joe Morley, Alfred Cammeyer and Bernard Sheaff, it is only right to single out the following items for special praise.

"Poet and Peasant," in the hands of any other than Mario de Pietro, might well seem hackneyed, but as played by this wonderful mandolinist it goes with a rare swing and lilt. "Caprice Viennois," made famous by Kreisler on the Violin, was another rare artistic treat.

To prove that the mandoline is but one of his accomplishments, he played with remarkable skill on the Tenor Banjo, being heard to great advantage in "Pickins" and "Tea for Two."

That great favourite, Joe Morley, was at the top of his form. To all who have heard him play, further comment is needless. But "Mazeppa," "Mauna Loa" and "The Sports Parade," have never been rendered with such finished skill.

Alfred Cammeyer and Bernard Sheaff delighted the audience with their artistic and delicate rendering of several Zither duets, of which "Valse d'Allure," "Sweet Idleness" and "In Honeyland Valse" were perfect specimens of their genius for this instrument.

A newcomer to the concert platform, F. C. Musselbrook, quickly established himself with the audience by his fine performance of "Valse des Fleurs."

Edward Fairs again delighted everyone with "Palladium Rag," and joined Claude Day in the second half of the programme in "Japanese Patrol" and "Thumbs Up."

J. C. Harris, the finest Tremolo Banjoist in this country at the present time, was heard to very great advantage in "Love's Old Sweet Song" and "Romance in C Minor."

(*Continued on Page 601, column 2*).

Correspondence.

Cardenas, Cuba.
23rd December, 1926.

The Editor, KEYNOTES.

DEAR SIR.—I note that in your December issue you express your wish that more use was made of your correspondence columns. It is certain that if all of us expressed a little of our various experiences, a considerable quantity of interesting information would be forthcoming.

Reading of Capt. Ackerman's talk, I may state that in Habana (where practically all the world's celebrities appear at one time or another) I have seen many famous jazz players, mostly from New York, but collected there from all parts of the world. All these players and their instruments were "standard" in at least two respects, they all used a plectrum and *none* of their instruments had more than four strings, *i.e.*, they all omitted the octave G. Apparently there are no finger-players in these parts, and very few soloists—the players I talked to had often not even known of any other method of playing than with a plectrum. The instruments themselves were of all kinds of make and pitch—the last one I examined was tuned exactly like a violin and the printed music was written exactly as for a violin. Yet this player strummed practically continually in the very inadequate chords that such a tuning provides.

The Banjo played with plectrum and with only four strings seems to be continually increasing in popularity, but since I left England in 1920 I have never met anyone who played in our style besides myself. The Banjos generally are very harsh in tone, and usually are played with more brilliancy than accuracy.

I suppose it could not be arranged to publish the solos in KEYNOTES with piano accompaniment? After considerable study of Morley's "Mazeppa" and Stainer's "Keep Movin'," both of which I like very much, I was very disappointed to find they were not published, as Christmas is the one season here at which I have an opportunity of playing with an accompanist.

With best wishes,

Yours very truly,
ERNEST E. HOLLAND.

Los Angeles, Calif.
8th December, 1926

The Editor, KEYNOTES.

DEAR SIR.—November KEYNOTES arrived, and I want to thank you very kindly for same, as it is a very interesting publication, a clean bright Journal containing many lucid articles of information.

You ask for a bit of what is doing over here. Well, every teacher seems to be busy, and we hear over the radio considerable plectrum music, which I hope to help to increase as time passes. Should say at present the Ukulele is leading the field in popularity, with Tenor Banjo and Steel Guitar following second and,third.

Of course, every Jazz band has its Tenor banjo, and we also have many performers on regular Banjo and standard Guitar, although we haven't as many Mandoline and Guitar orchestras here, according to population, as in the eastern cities. However I hope to see that rectified in the near future. The Bickfords and M. Paul Jones are doing fine work here, our fine climate is gradually bringing to Southern California many players and teachers from the eastern states. I wonder now since reading KEYNOTES if the Mandoline has not gone back a bit in England as well as over here.

The cause of that lies in this fact, many instrument makers advertised and boosted one or two other instruments to the exclusion of the Mandoline and Guitar; they now see their mistake, and many assure me they also intend to make and boost the old standbys in the future. I am certainly in accord with your Mr. Troise regarding the Mandoline; after five years serious study of the mandoline and twenty years teaching, I find that the wonderful harmonies and effects of the mandoline are legion, it is indeed a versatile and obliging instrument in the hands of an artist. Mr. George C. Krick, tells us through the *Crescendo* that the Mandoline and Guitar are very popular in Germany and Austria.

I want to echo the sentiments of Philip J. Bone about the Guitar, having read his articles for many years, and his knowledge of the Guitar and its history is surely profound. To use a bit of slang, I have been "warm under the collar" many times when a prospective pupil came in and said, "You see, Professor, I just bought a cheap instrument to learn on."

How many times that same cheap instrument killed the ambition of the pupil and the interest of the teacher, and I would certainly warm up when I could not even tune the thing, much less play it, and I say to all would-be pupils, whatever you do, purchase a good instrument, as bad instruments have ruined more pupils and caused more teachers to "say things" than any other factor.

I am glad we have about gotten rid of fake schools; a free instrument with lessons, or free lessons with an instrument, certainly caught many of the unwary, and ruined their chances of becoming musicians. Perhaps I have digressed too far for this article to be of any value to you, but I have to record my convictions. The Mandoline solo "Chinese Patrol" is a clever little number, and all the music is good, but like "Jean Bertrand," I love chords on the Guitar.

I am, yours very truly,
H. GRANT MANNIS.

The Editor, KEYNOTES.

DEAR SIR.—I am getting some music—"Mauna Loa" and "Sprig of Shillalah"—from KEYNOTES House, so will take this opportunity to mention to you that we recently had the great pleasure of hearing Mr. Joe Morley, who was playing for two weeks at the Strand Café, Edinburgh.

Local Banjoists were delighted and went frequently to enjoy Mr. Morley's playing, some of them going over half-a-dozen times and one veteran and his son travelling twenty miles (more than once) from his place in the country.

Mr. Morley was exceedingly kind to us (we were *aye* asking him the names of his pieces), giving us the titles of the solos that specially took our fancy and even repeating them from time to time, to our huge delight. Some of our favourites were "Georgia Medley," "Merriment," "Jovial Huntsman," "Sprig of Shillalah," and "Mauna Loa."

With best wishes for the continued success of your excellent KEYNOTES.

Yours sincerely, B. M.

Do you know that comfortable Practice Rooms, with or without Piano, are available at "Keynotes House"?

Dance Notes.

LONDON has not yet stopped talking about the Charleston Ball, which took place last December at the Albert Hall, under the auspices of Charles B. Cochran.

This was the most remarkable evening that I have ever experienced. A giant undertaking that worked like clockwork under the guidance of one who has the art of showmanship at his finger tips.

It is no easy thing to regulate a crowd of nearly five thousand dancers so that the time-table shall be adhered to almost to the minute. Yet this was achieved, and the world's most amazing cabaret turns were to be observed that night.

Apart from the competitions that took place at intervals throughout the evening, we enjoyed the cabarets from the Midnight Follies, the Piccadilly Revels, the New Princes, the Café de Paris and last but not least the " Black Birds " from the London Pavilion.

Then there were the Charleston teams, from all the theatres with musical comedies in the bill, the end of a thrilling contest being the well-deserved success of the " Lido Lady " girls, with the Merry-Go-Round from the Trocadero a good second, and the Plaza Tiller troupe, third.

The audience must surely have been the most distinguished ever gathered together, and the scene presented was one of unparalleled brilliance. The result of it all is that the Charleston has come to stay, for I have never seen so many variations of this strange but engrossing dance.

* * * * *

A very different affair is the Black Bottom, which has achieved some measure of success on the Continent. Paris has adopted the dance, but Parisian ideas are very far removed from those of London.

No one would deny that this dance is entirely negroid, and not even attractive when done by the " Black Birds." As a dance for an English ball-room it is unthinkable, and I am glad to see that all the leading teachers are refusing to deal with it.

Anyone who is still in doubt as to the future vogue of this dance, should pay a visit to the second edition of " Black Birds " at the Pavilion, where the Black Bottom is featured by Edith Wilson and the entire company.

* * * * *

The Riviera still remains faithful to the Tango. Too faithful, as many people who prefer animation in their dancing seem to think.

At Monte Carlo, the tango is played every other dance, and is encored five or six times. The remaining dances are all Charlestons, so that the staid dancer of the old school (if any exists in the present year of grace), finds little to attract him.

Yet there are few more pathetic spectacles than the dowagers endeavouring to Charleston with their professional lounge-lizards. Robert Burns once wrote, " Oh, wad some power the gifties gie' us, to see ourselves as others see us ! " If this power should suddenly be granted on the Riviera, I fear that many deaths from heart failure would be recorded.

* * * * *

The rage of Continental dance circles is " Blue Room," a song from an American musical comedy called " The Girl Friend."

This will not be heard over here for some time, but I prophecy for it a success equal to the late lamented " Tea for Two," when it *does* arrive.

New Steel Guitar Solos.

BY A. DE VEKEY.

" ZULIE " (Danse)

Has a " lilt " that lingers. Repeat of 2nd movement may be played with the " steel " only. Novel Concert effect.
Trio opens with bass solo, and carries good swinging melody.

" CORAL ISLES " (Valse)

Flowing melody in A Major, 2nd movement in Minor.
3rd movement in D, catchy and effective.

(WITH NOVELTY CONCERT TRIO ARRANGEMENT).

Both with Ukulele and Regular Guitar Accompaniment.

2/1 each, post free.

Obtainable from John Alvey Turner, or the publishers,

A. DE VEKEY & SON,
59, Seaborne Road,
West Southbourne,
Bournemouth.

Become a Brilliant Banjoist

(Tenor, Ordinary Long Neck or Zither)

The number of requests for professional advice received by

MR. H. LEONARD SHEVILL

(THE PREMIER ENGLISH DANCE BANJOIST)

after broadcasting from a very exclusive London Club has encouraged him to inaugurate the

LEONARD SHEVILL CORRESPONDENCE COURSE FOR DANCE BANJOISTS.

His successful London engagements include

Ciro's Club	**Ritz Hotel**	**Claridge's Hotel**
Savoy Hotel	**Hotel Cecil**	**Etc., Etc.**

He has played for over 1,000 Gramophone Records included in the Catalogues of

His Master's Voice	**Guardsman**	**Regal**	**Zonophone**
Parlorphone	**Columbia**	**Beltona**	**Homochord**
Aco	**Pathe**	**Vocalion**	**Scala Co.'s, etc.**

Surely an Unique Experience by which all Banjoists should Benefit.

LEARN the reason for the scarcity of **first-class banjoists**
LEARN the reason for the success of the **" few "**
LEARN the best positions for **snappy tone production**
LEARN details of Special **scientifically-constructed Plectrum**
LEARN the latest Dance Band effects, including **Rhythmic** Glissando, Single, Duple and Triple Finger Rolls, Wood Block and Xylophone, etc.

LEARN how to EARN a LARGER SALARY.

by taking the Complete Course of Eight Correspondence Lessons
£2 10s. 0d. (Easy Payments arranged)

For those desirous of taking the Course under

HIS PERSONAL DIRECTION

Mr. Shevill has a limited amount of time to devote to

PERSONAL TUITION

(Terms on application)

THE LEONARD SHEVILL
CORRESPONDENCE COURSE for DANCE BANJOISTS
Tel.: Willesden 3329 **143, Herbert Gardens, London, N.W.10**

Professonal Cards.

LUTE
GUITAR.
SINGING.

MISS EVA M. PRIME,
(Professor at Hampstead Conservatoire.)
Gives Lessons in
SINGING, GUITAR, LUTE AND HAWAIIAN STEEL GUITAR AND UKULELE,
At London, Birmingham and Leamington.
Address: 29, Melville Road, Edgbaston, Birmingham.

JOHN ELMS,
Teacher of Banjo and Mandoline.
Terms moderate.
3, Monnow Road, Bermondsey, S.E.1 and "Arcadia," Chislehurst Road, Orpington, Kent.

EDWARD FAIRS,
Banjo and Zither Banjo,
43, Marne Street,
Paddington, W. 10.

WILLIAM W. McEWAN,
Banjo and Zither-Banjo,
Tuition at 4, Gloucester Terrace,
Newcastle-on-Tyne.

JOHN PIDOUX,
Banjo (Standard, Plectrum, Tenor Banjolin), Guitar (Standard, Hawaiian Steel), Ukulele, Mandoline, Saxophone.
59, Corporation Street,
and Mere Green Road,
Sutton Coldfield.

ROLAND WEDDELL,
Tenor Vocalist.
Voice Production a Speciality.
86, The Avenue,
Bruce Grove,
Tottenham.

THE NOMAD BANJO BANDELETTE
All Coms. :—H. J. EMMERSON,
110, Replingham Road, S.W. 18.

A. F. CRAMER,
Guitar, Banjo, Hawaiian Steel Guitar and Ukulele,
96, Victoria Street, S.W. 1.
'Phone—Victoria 3938.

MISS E. G. BAINES
(Pupil of the late Mr. W. H. Plumbridge)
Gives lessons on the Spanish Guitar, also accepts engagements as a Solo Guitarist for Concerts.
For terms apply: 139, Oxford St., W.

CHAS. H. STAINER,
The famous Banjoist and Composer.
Open to accept engagements in London and Provinces for Concerts, Recitals, and other musical functions.
Communications to—
37, Beverstone Road, Thornton Heath, Surrey.

GEORGE E. MORRIS
(Pupil of Joe Morley).
Teacher of the Banjo and Tenor Banjo, Finger and Plectrum Playing. Modern Dance playing a speciality.
Six years with England's Premier Dance Bands, including the Original Mayfair Four.
Pupils visited at their own residence by special appointment. Lessons also given by correspondence.
25, Cadbury Road, S.E.16.
Phone—Hop 6848.

JOE MORLEY,
Everybody's Favourite Banjoist.
Open to accept Concert Engagements or Recitals.
Apply :—c/o John Alvey Turner,
"KEYNOTES House,"
68, New Oxford Street.

A. DE VÉKEY AND SON.
Banjo, Tenor Banjo, Mandolin, Guitar, Ukulele, Hawaiian Steel Guitar and Saxophone.
Sole British Agents for the famous "Gibson" MASTERTONE Banjos, Mandolins and Guitars.
59, Seabourne Road,
West Southbourne,
Bournemouth.

PROFESSIONAL CARDS.—5/- per Insertion; **22/6** per Six months; **30/-** per Twelve months.

'Phone NORTH, 3984. TERMS MODERATE.

PASQUALE TROISE.

LESSONS GIVEN ON

BANJO, MANDOLINE, GUITAR AND TENOR BANJO.

ARRANGEMENTS DONE FOR

MANDOLINE OR BANJO ORCHESTRAS.

MADAME L. TROISE L.L.C.M.

LESSONS GIVEN IN PIANOFORTE

APPLY :—4, ROCHESTER TERRACE, CAMDEN TOWN.

AT LAST!

An Instruction Book for the Banjo that really *instructs.*

SOME OF THE CONTENTS:

The ONLY perfect method of two-octave Scale Fingering for the Banjo.

Scales in Chords in all Keys.

(*The only Tutor giving these correctly*).

Common Chords in every Major and Minor Key, with various styles of Plectrum Strokes.

Special Studies in Fox Trot Playing.

Example of Modern Fox Trot Playing, showing a favourite melody arranged as a Fox Trot.

Special Plectrum Studies.

The correct method of learning finger Tremolo with thumb accompaniment.

How to obtain the Vibrato on the Banjo.

Price, 5/-; Post Free, 5/4; from

HIGHAM'S

(Robt. Johnson & Arthur W. Johnson),

76, Bridge Street, MANCHESTER.

The Finest Banjo Resonator in the World

Guaranteed to give 100% efficiency

Back scientifically shaped to give pure tonal qualities and carrying power. Outer rim natural colour.

Artistically inlaid and highly polished both inside and outside. Nickel plated fittings. Easily fitted to any size of Banjo.

Special Professional Price

27/6

Order Immediately *Postage 9d. extra*

Guaranteed immediate delivery

Please state size of vellum when ordering

THE BOSTON BANJO CO.

Sole Distributors for Gt. Britain

CONN SAXOPHONE HOUSE

155, Renfield Street, Glasgow.

Try the JOHN ALVEY TURNER

Banjo-Mandoline and Banjoline

TWO MODELS OF EACH INSTRUMENT.

£9 9s. and £6 6s.

WITH CASES.

These Instruments are made by experienced workmen from the finest materials

Sweetness of Tone.
Perfectly Fretted

Wonderful Carrying Power.
Easy to Finger.

List of Banjo Records

Now in Stock.

ALFRED CAMMEYER and BERNARD SHEAFF.

"Caprice Accidental" / "Gipsy Queen"	12"	4/6
"Winter's Tale" / "Valse Penchant"	10"	3/-
"Marche en Passant" / "Dance Bizarre"	10"	3/-

DOUGLAS AMES and JACKSON DEAN.

"'Stralia Boys" / "Dustman's Picnic"	10"	2/6
"Sound of the Drums" / "Jolly Mariner"	10"	2/6
"Sammy on Parade" / "Gallant Middies"	10"	2/6

NEW RECORD—JAN WIEN.

"Gypsy Revels," 10" 2/6

Postage on all Records **6d.** extra.

Make your New Year jolly

Play to your friends the most popular Banjo Solo published in recent years:

"Gypsy Revels"

Banjo Solo with Pianoforte Accompaniment.

By JAN WIEN.

NOW ON SALE

Price 2/1

Post Free.

Make a point of buying the Record as well.

JOHN ALVEY TURNER,

"KEYNOTES HOUSE,"
68, NEW OXFORD STREET, W.C.1

John Alvey Turner's World-Famed Banjos

CONCERT ZITHER No. 1. Price £15 15s.

There never has been a Banjo so perfect in workmanship and tone offered at such a price. It cannot fail to please the most exacting.

QUALITY at the RIGHT PRICE. **SEND for ILLUSTRATED CATALOGUE.**

"ELLIS THOROUGH SCHOOL FOR 5-STRING BANJO."

The Banjo School with the largest sale. Thousands of copies sold yearly.

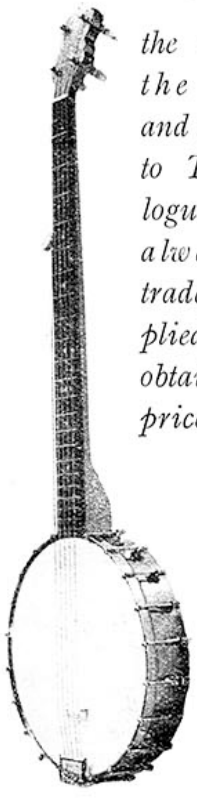
5/-
Nett.

Post Free,
5/6

Try the
Bestone Bridge
9d.
Post Free.

A Happy New Year

will be all the merrier if you have the right instrument and the right music. Send to Turner's for Catalogues. The latest Music always in Stock. All trade publications supplied. The best Strings obtainable at lowest prices.



Concert Ordinary, No. 2. Price £13 13s.

New Publications for Banjo.

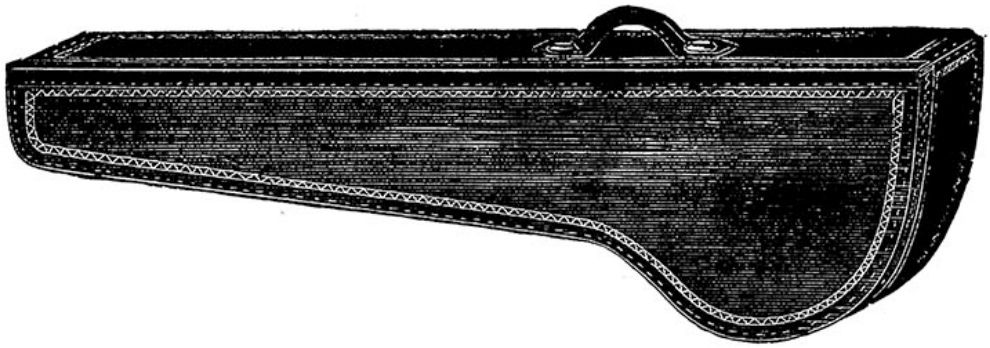
T.B.B. 880
"GYPSY REVELS"
Jan Wien.

T.B.B. 877
"KEYNOTES RAG"
Joe Morley.

T.B.B. 878
"CUPIDS SERENADE"
Joe Morley.

2/- Each. **2/1** Post Free.

Bestone Mute
2/8
Post Free.



AMERICAN CLOTH BANJO CASES

All Sizes in Stock.

RELIANCE PATTERN, £1 10s. **LEATHER CASES from £3 10s.**

Try the JOHN ALVEY TURNER

BANJO STRING CASES (FIVE POCKETS)

Only 2/6. In Blue or Green American Cloth.

Have You Heard of

"The Duophone Gramophone"

SEND FOR ILLUSTRATED CATALOGUE.

MODELS RANGING FROM £8 to £26 10s.

The Gramophone with the Double Sound Box.

Not a Novelty, but built on a Scientific Principle.

APPRECIATION.

Dr. GWILYM DAVIES, Mus.Bac. (Oxon.), A.R.C.O., F.T.S.C.

The "Duophone," it appears to me, is well in the ascendancy over every other type of Gramophone with which I am acquainted. Its main original features, which constitutes a dual tone-arm and duple disc, provide immeasurably greater facilities, judging by artistic results, for distinctiveness in solo and clearness in part playing.

The elimination of superfluous noises, particularly the irritating drone characteristic of Gramophones of the ordinary type, is also a gratifying feature to the sensitive musician.

DUOPHONE UNBREAKABLE RECORDS. 10in. Double Sided, 1/6, post 3d. extra.

NEVER ANY FEAR OF BREAKAGE.
O PORTABLE CAN DO WITHOUT THEM.
O FEAR WHEN POSTING ABROAD TO FRIENDS.
EARER IN REPRODUCTION THAN ANY OTHER.

Printed by J. W. Vernon & Co., Ltd., 40/43, Norfolk Street, Strand, London. W.C.2.; and at St. Albans.

THE

GUITAR ACCOMPANIST

An entirely New Method showing at a glance the most simple manner of playing

GUITAR ACCOMPANIMENTS

IN ALL KEYS.

Fully illustrated by Diagrams throughout and giving examples in every style of Accompanying.

The whole Written, Composed & Arranged by

HAVELOCK MASON.

Author of the Vamping Tutor for the Banjo, Popular Tutors for Guitarra, Bandurria, Clarionet, English Concertina, Autoharp, etc.

PRICE **2/6** NETT

ALL RIGHTS RESERVED.

London: **JOHN ALVEY TURNER**

68, NEW OXFORD STREET, W.C.

TURNER'S

POPULAR TUTOR

FOR THE

ENGLISH CONCERTINA

Containing Rudiments of Music.

Full Description of the Instrument.

Fingered Diagrams of Scales and a Large Variety of Melodies arranged as Solos.

The whole Written, Compiled and Arranged by

HAVELOCK MASON,

Copyright. Price **2/6** *Nett.*

London: **JOHN ALVEY TURNER**

68, NEW OXFORD STREET, W.C.

TURNER'S

UNIVERSAL TUTOR

FOR THE

GUITAR-ZITHER

(Harp-Zither, Mandoline-Harp, Columbia Zither, etc.)

Containing Full Instructions as to Tuning and the Manner of Playing and

50 MELODIES

Completely Arranged with Figures and Chord Signs.

The whole Compiled by

HAVELOCK MASON,

Author of the "Banjo Vamping Tutor," "Guitar Accompanist," Tutors for Autoharp, Bandurria, Clarionet, Concertina, Guitarra, etc., etc.

PRICE **2/-** NETT

London: **JOHN ALVEY TURNER**

68, NEW OXFORD STREET, W.C.

TURNER'S POPULAR

VAMPING TUTOR

FOR

THE BANJO

An Instruction Book illustrating by a novel system of Diagrams and many Examples the whole art of effectively playing Accompaniments in all Keys. By its aid anyone may be shown how to "Vamp" on the Banjo, even where there is no previous knowledge either of Music or the Instrument.

The whole Written, Compiled and Arranged by

HAVELOCK MASON,

Author of the popular Tutors for Clarionet, Portuguese Guitarra, Bandurria, English Concertina, Autoharp, etc., etc., etc.

Price **2/6** *Nett.*

ALL RIGHTS SECURED.

London: **JOHN ALVEY TURNER**

68, NEW OXFORD STREET, W.C.

VOCALION
RECORDS

ALL THE LATEST

Every Month